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Contributors

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CONTRIBUTORS

Belinda Burns is a published author and sessional academic. She has recently graduated with a doctorate in creative writing from the University of Queensland, where she teaches creative and professional writing and Australian and contemporary literature. Her first novel, *The Dark Part of Me*, was published by HarperCollins in Australia and Atlantic Books in the UK. Her latest novel-in-progress, *Gina*, is a satire on public relations and online celebrity, set in a dystopian shopping center. Belinda's research interests include women's writing, contemporary Australian fiction, creative theory and practice, identity, transformation, and narratology.

Enzo Condello is a Melbourne poet, playwright, and painter. His poems have been published in a number of literary magazines and several painting exhibitions. His other plays include *The Nero Conspiracy* and *The Rape of Lucretia*.

Ralph Crane is Professor and Head of English at the University of Tasmania. He has published widely on colonial and postcolonial fictions and has written or edited twenty books. His recent work includes several publications in the area of island studies and the geohumanities. With Danielle Wood, he is the coeditor of *Deep South: Stories from Tasmania* (2012); they are currently curating a high-quality art book that pairs extracts from Tasmanian literature with objects in the collection of the Tasmanian Museum and Art Gallery.

Toby Davidson is a West Australian poet now living in Sydney, where he lectures at Macquarie University. In addition to a volume of verse, *Beast Language* (Five Island Press, 2012), he has published a critical study, *Christian Mysticism and Australian Poetry* (Cambria Press 2013), shortlisted for the ASAL Walter McCrae Russell Prize. He is also the editor of Francis Webb's *Collected Poems* (UWA Publishing, 2011) and co-founder of Macquarie University's "Words in Place" project, which maps commemorative sites of Australian literature.

U. S. Dhuga is a writer and classical philologist based in Toronto. He is the founder, publisher, and managing editor of the *Battersea Review*.

Tru Dowling is a Bendigo poet and performer. Her work appears in *Blue Giraffe*, *Poetry Monash*, *Famous Reporter*, *Eureka Street*, *Land Lines* (MPU), *A Lightness of Being* (PCP), and elsewhere. She teaches for Bendigo-Kangan Institute's professional writing course; is the recipient of the Joseph Furphy Literary Award and the Castlemaine Poetry Prize; and has published a chapbook, *Memoirs of a Consenting Victim* (Mark Time Books, 2011). This is her first appearance in *Antipodes*.

Nicholas Dunlop is Head of English at the University of South Wales. He previously lectured in English at Queen's University Belfast and the University of Birmingham. A specialist in postcolonial writing and contemporary literature, he has published widely and is currently completing a monograph on representations of education and postcolonialism in science fiction.

Fiona Duthie is a librarian at the State Library of Queensland. She holds a doctorate in Australian literature from the University of Queensland. Her articles have been published in *Westerly*, *Antipodes*, the *Australian Library Journal*, and the *Australian Book Review*.

Michael Farrell was born in Bombala, NSW, and is based in Melbourne. Recent publications include *Cocky's Joy* (Giramondo, 2015) and *Writing Australian Unsettlement: Modes of Poetic Invention 1796-1945* (Palgrave Macmillan, 2015).

Liam Ferney's most recent collection is *Content* (Hunter Publishing, 2016). His previous collection, *Boom* (Grand Parade Poets, 2013), was shortlisted for the NSW Premier's Poetry Prize and the Queensland Poetry Prize. He is a media manager living in Brisbane.

Jane Frank lives and writes in Brisbane. Her poems have appeared in *Westerly*, *Australian Poetry Journal*, *Writ*, *London Grip*, *Antiphon*, *Grey Sparrow*, and elsewhere. She teaches in the School of Humanities at Griffith University. This is her first appearance in *Antipodes*.

Adam Gall is a researcher and teacher based in Sydney, Australia. His work has appeared in *Screen*, the *Journal of Australian Studies*, and *Critical Race & Whiteness Studies*. Gall's current major project deals with the relationship between mediated attachments and ethico-political commitment in settler-colonial cultures.

Geoff Goodfellow is an Adelaide-based poet and short story writer. Over a career spanning thirty years he has published ten books of poetry, most of which have gone into multiple print runs. His most recent book is *Opening the Windows to Catch the Sea Breeze: selected poems 1983–2011* (Wakefield, 2014). "What Harry Taught Me" will be included in a forthcoming book of short stories due out in 2017 with Wakefield Press.

Richard Hardack was a Javits fellow at UC Berkeley, where he received his doctorate in English and J.D. A visiting assistant professor for four years at Bryn Mawr and Haverford Colleges, he has published widely in American studies and literatures, including articles in *ELH*, *Callaloo*, *Biography*, and *Textual Practice*. His first book, "Not Altogether Human": *Pantheism and the Dark Nature of the American Renaissance*, was published in 2012 by the University of Massachusetts Press, and he is completing two more books, *Coming between Africa and America: Transcendentalism and the Transcendence of Race, from Emerson to Morrison* and *New and Improved: The Zero-Sum Game of Corporate Personhood*.

L. K. Holt lives in Melbourne, where she was born in 1982. Her first collection of poems, *Man Wolf Man*, won the 2009 Kenneth Slessor Prize in the NSW Premier's Literary Awards. Her second book, *Patience, Mutiny*, shared the 2011 Grace Leven Prize for Poetry. Her most recent collection is *Keeps* (John Leonard Press, 2014).

Greg Hughes received his PhD in literature from the University of Queensland in 2013. He has taught at the University of Queensland, the University of Southern Queensland, and the Australian Catholic University. His research interests include postcolonial, queer, Australian, and South Asian writing. He is currently trying to master the Hindi language. He lives in Brisbane, Australia.

Carol Jenkins has published two collections of poems, *Fishing in the Devonian* (2008) and *Xⁿ* (2014), both published by Puncher & Wattmann, and listed, respectively, for the Victorian and Western Australian Premiers' Prizes. Her third book, *Select Episodes*, is forthcoming from the Mr Farmhand Series. She is the publisher of River Road Press, which issues recordings of Australian poets, and lives in Sydney.

John Kinsella's most recent books of poetry are *Drowning in Wheat: Selected Poems* (Picador, 2016) and *Firebreaks* (W/W Norton, 2016). His most recent book of short fiction is *Crow's Breath* (Transit Lounge, 2015). He is Professor of Literature and Sustainability at Curtin University and a Fellow of Churchill College, Cambridge University.

David Mason was poet laureate of Colorado from 2010 to 2014. His books include *Ludlow: A Verse Novel*, *The Country I Remember*, *Sea Salt: Poems of a Decade, 2004–2014*, and *Davey McGravy: Tales to Be Read Aloud to Children and Adult Children*. Mason divides his time between Colorado and Oregon.

Lucy Neave has published scholarly essays on writers' practices, the process of revision, and literary networks. She is the author of *Who We Were*, a novel (Text Publishing, 2013) that was shortlisted for the ACT Book of Year Award, as well as stories published in Australian and American literary journals and in *Best Australian Stories 2009* and *2014*. She is the recipient of a Fulbright scholarship, a Varuna second-book fellowship, and an Australia Council for the Arts grant. She teaches creative writing at the Australian National University.

H. N. Prakrithi is Department Chair and Professor of English at Jain University. Her teaching interests include feminist theory, Australian literature, and Victorian literature. Recent publications include "The Politics of Victorian Publication: Autonomy and License," published in *New Academia: An International Journal of English* (July 2015), and "Feminist Sensibility in Sarah Grand's Novels: *Ideala* and *The Beth Book*," in *The Criterion: An International Journal in English* (January 2016).

Kirril Robert Shields completed a PhD in the University of Queensland's School of English, Media Studies and Art History in 2015, and his thesis focused on Australian literary representations of the Third Reich. He has completed postgraduate study at the University of Sydney and the University of New South Wales. Kirril is an Auschwitz Jewish Center Fellow and a Fellow of the Institute on the Holocaust and Jewish Civilization. He also is also a member of the Australian Institute of Holocaust and Genocide Studies and coeditor of *Genocide Perspectives V*, due to be published in 2016.

Ian C. Smith's work has appeared in *Australian Poetry Journal*, *Cream City Review*, *New Contrast*, *Poetry Salzburg Review*, *The Stony Thursday Book*, *Two-Thirds North*, and *Westerly*. His seventh book is *wonder sadness madness joy* (Ginninderra, 2014). He lives in the Gippsland Lakes area of Victoria. This is his first appearance in *Antipodes*.

Soren Tae Smith is an Australian scribbler of copious mad tales, which she is currently harvesting for a collection. Her fiction recently appeared in Southerly's *Long Paddock*. Working on a first novel, she lives in Melbourne with an equal number of children and cats.

Timothy Kazuo Steains is a PhD candidate in the Gender and Cultural Studies Department at the University of Sydney. His thesis focuses on perceptions of Japan in contemporary Australian literature, cinema, and new media. His interests include postcolonial, Asian Australian, mixed-race, and transnational studies.

Anders Villani was born in Melbourne. He is a graduate of the Helen Zell Writers' Program at the University of Michigan, where he received the Delbanco Thesis Prize for poetry. In 2015, he was a finalist in the Noel Rowe Award for a first book of poems by an Australian writer. His work appears or is forthcoming in *Australian Poetry Anthology*, *Cordite*, *Plumwood Mountain*, and *Award-Winning Australian Writing*. He currently lives in Ann Arbor, Michigan. This is his first appearance in *Antipodes*.

Chris Wallace-Crabbe has published over twenty volumes of verse and thirty other books, including the recent *Afternoon in the Central Nervous System* in The Braziller Series of Australian Poets (2015). He is the recipient of numerous awards, including The Melbourne Prize for Literature, the Philip Hodgins Memorial Medal, and the Order of Australia.

Danielle Wood teaches in the English program at the University of Tasmania and is the author of several works of fiction, including the Vogel's Literary Prize-winning novel *The Alphabet of Light and Dark*. Her works are published in Australia, Italy, the Netherlands, Russia, the United States, and Germany. She has also written the biography *The Very Best of Marjorie Bligh* and coedited *Deep South: Stories from Tasmania*. She is working on a screen adaptation of Joan Wise's short story "The Conquest of Emmie," to be filmed this year in Tasmania.

Jena Woodhouse was the recipient of creative residencies at Camac Centre d'Art, Marnay-sur-Seine, France, and at the Australian Archaeological Institute at Athens in 2015. The latter was extended by a month at the British School of Archaeology at Knossos, Crete (the setting of the present poem). In May 2016 she was writer in residence at the Booranga Writers' Centre, Wagga Wagga.

Guidelines for Contributors

- Essays on any aspect of Australian/New Zealand literature and/or culture are invited; comparative studies are especially encouraged. The essays should not exceed 5000 words and should conform to MLA style.
- Submissions of short fiction, parts of novels, drama and poetry by Australian/New Zealand writers are invited.
- All U.S. submissions should be accompanied by a return, stamped envelope. International postage coupons are requested in order to return overseas mail.
- *Antipodes* publishes only fiction, poetry, articles, and interviews that have not appeared in other publications. All material is subject to editing to conform with *Antipodes*' style.
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All submissions should be sent to the corresponding department editor, as follows:

Essays, General Correspondence
Nicholas Birns
205 East Tenth Street
New York, NY 10003-7634
email <nicbirns@aol.com>

Fiction Manuscripts
Jack Bennett
3285 Lincoln Street
Eugene, OR 97405
email <jbennett@uoregon.edu>

Poetry Manuscripts
Paul Kane
Department of English
Box 299 Vassar College
Poughkeepsie, NY 12604
email <kane@vassar.edu>

Books for Review/Reviewing
Richard Carr
Department of English
University of Alaska-Fairbanks
850 Gruening, P.O. Box 755720
Fairbanks, AK 99775
email <ffrsc@uaf.edu>

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